The Official Trade Newsmagazine for Professional Mobile Disc Jockeys

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Mobile ENTERTAINMENT Beat

April - May 1991 Vol. #1 Issue #1

THE ONLY MAGAZINE SPECIFICALLY FOR PROFESSIONAL MOBILE DJs

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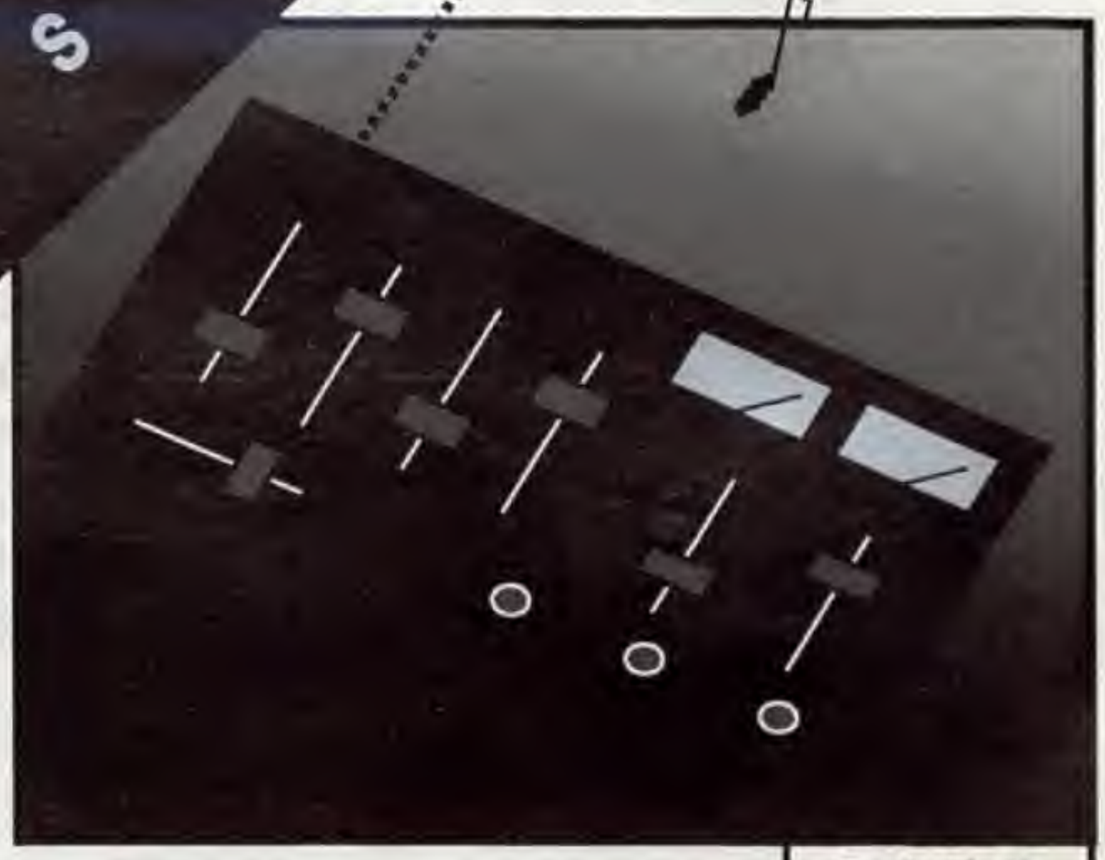

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WELCOME!

Mobile Beat

It is with great pleasure that I introduce you to **Mobile Beat:** The first and only trade magazine specifically for Mobile Disc Jockeys. **Mobile Beat** has been in the planning for nearly three years. It has as it's foundation countless telephone and person-to-person interviews and discussions with Mobile DJs throughout North America and this is just the beginning! We've gotten this far by listening to the comments and concerns of DJ like you and we are not about to stop now.

Mobile Beat is your source for the "news you can use" to meet the challenges of operating a Mobile DJ service in today's competitive marketplace. Take a look through this special premier issue. I believe you'll agree that this publication is anything but "fluff". Here is the information Mobile Disc Jockeys have been asking for, written and edited by a staff of experienced Mobile DJs and others who are specifically interested in promoting the Mobile Disc Jockey industry.

While **Mobile Beat** is dedicated to providing the solid information professional Mobile DJs have been asking for, it is not without it's share of casual reminders that we should never take ourselves too seriously. First and foremost, we are entertainers. As it's our job to help others have a good time, we hope to have a little fun here as well. Therefore, we hope that, with each issue, you not only pick up a few profitable new pointers, but also get a better overview of the industry in general.

To assure that each issue of **Mobile Beat** is as informative and timely as possible, we are counting on you to send us your comments and questions along with any news clippings, photos or articles that you think may be of interest to other MDJs.

We also ask that you join the **Mobile Beat DJ Network** by becoming a charter subscriber to **Mobile Beat**. As an incentive for you to subscribe today, we are offering you a chance to be one of two **Mobile Beat** readers to win Brand New Numark CD6020 CD players **(see inside back cover).** Send in your subscription today, it's just $19.95 for 6 bi-monthly issues annually ($34.95 for a two year, 12 issue subscription). We guarantee that in every issue of **Mobile Beat,** you'll discover a way to make or save at least the cost of your annual subscription.

Bob Lindquist, Publisher / Editor
Mobile Beat Magazine

Mobile Beat

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FEEDBACK

Mobile Beat

Finally! A Place where Mobile DJs can partake in a little "Shop Talk"

What's most unique about being a Mobile Disc Jockey is that we seldom find ourselves in the same location two nights in a row. As a result, performing can, at times, become an unending string of "one night stands." While being a Mobile DJ brings a great deal of personal satisfaction, we welcome those infrequent opportunities when we can talk with other DJs about trade-related developments and problems, as well as, to swap stories and anecdotes "from the road."

In the past, it has been difficult to gain or share the important information that we, as professionals, each need. An international forum publication that addresses these issues has been long overdue. **Mobile Beat** is dedicated to filling this void in an evergrowing and rapidly changing industry and we invite you to be part of it.

Michael Buonaccorso

Michael Buonaccorso, Advertising Director for LA Communications, is a member of the Mobile Beat Board of Advisors, and has been in the entertainment business since the late 1960's. Formerly a musician, he started a DJ service in 1975. Since then, he has personally performed at over 2000 events. He also co-established the first DJ training course in the upstate New York area.

FEEDBACK!
Express your views, voice your concerns, comment (negatively or positively) on any aspect of the Mobile DJ industry (including Mobile Beat!) Whatever is on your mind, **express yourself** here!

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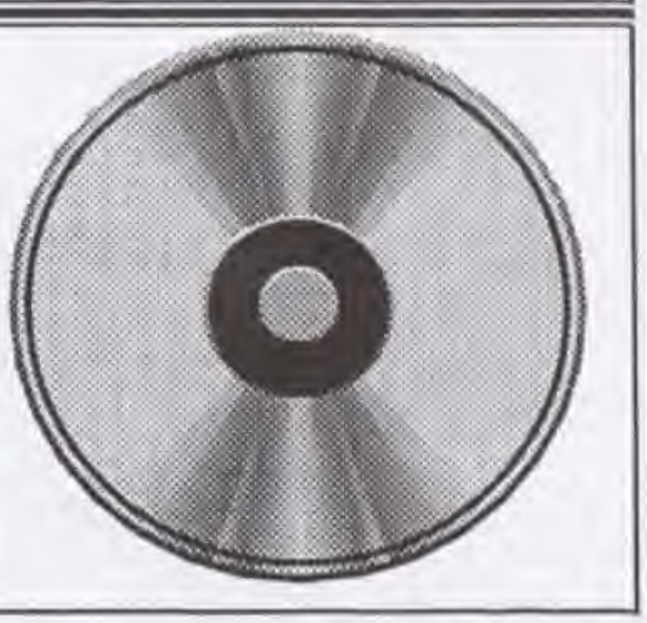
MUSIC

Mobile Beat

REVIEW:

"Juke Box CD Special" (vol.#1) offers Mobile's fresh renditions of 'The Stuff We Hate to Play" . . . but must!



How many times do you get requests for *Happy Birthday, Anniversary Waltz* or *The Stripper?* If you're like most Mobile DJs, you cringe every time you drop the needle or start the cassette that contains any of these immortal classics. Unfortunately, no DJ library would be complete without these generic dittys that can become a part of almost any event. So much a part of the average DJ show are these tunes that several compilation CDs have surfaced during the last year.

Now there's a new twist on this old theme. Dynamic Recording has just (2/91) released a CD with 10 brand new versions of the songs DJs hate to play . . . but must. These songs **are not** performed by the original artists but by excellent studio musicians.

"Happy Birthday," which times out at 2:52, has a BPM (yes it actually has a beat) of 122 and a :27 sec intro so you can get in to it and back out without totally destroying your mix. Considering the play it will get, it alone may be worth the cost of the disc.

Because many clients expect the original versions of these classics, I wouldn't suggest this CD as a replacement. Instead, consider it a handy addition to have on hand for those frequent times when you know the crowd is ripe for something a bit different.

Best tracks are:
"Happy Birthday," because of the beat, *For She's/He's a Jolly Good Fellow* because it's handy, and *America The Beautiful* because it's timely (not to mention, good). The weakest track is *The Stripper* which has as its only redeeming quality a cute little coo at the end which can be stuffed into your digital sampler and played with later on. Other cuts include: *Sunrise Sunset, New York, New York* (nice instrumental), *Let Me Call You Sweetheart*, and *The Anniversary Waltz* and *Anniversary Song*.

"Juke Box CD" is available from Dynamic Recording, 2844 Dewey Avenue, Rochester, NY 14616 for $16.95 plus $3 P/H. Call (716) 621-6270 for more information.

On The Road With:

Rolling Thunder Productions

Charlotte, North Carolina:

In this city which he calls "young, energetic, up and coming", Dixie Dance Kings' member Chris Pangalos has found the perfect mix between Mobile and Club DJ work. Six nights a week, Pangalos carries out his responsibilities as Head DJ at "Beau's", a popular lounge in Charlotte's four star Park Hotel. Along with deciding the programming and maintaining his DJ staff, Pangalos' routine duties include playing for a crowd of 300 or more. He describes the average Beau's customer as "middle to upper middle class, 28 and over."

Having himself recently celebrated his 28th birthday, Chris is very much at home with the regulars at Beau's and it apparently shows. In 1989, the readers of Charlotte's entertainment guide "Creative Loafing Magazine" bestowed upon him the honor of

Here's Chris Pangalos' Top 20 (From Beau's in Charlotte, NC) for the week ending March 22nd:

1.	Saphire	Made Up My Mind	(119 BPM)
2.	London Beat	Thinking About You	(115 BPM)
3.	Amy Grant	Baby, Baby	(99 BPM)
4.	Janet Jackson	State of The World	(114 BPM)
5.	Madonna	Rescue Me	(119 BPM)
6.	Shiela E.	Sex Cymbal	(115 BPM)
7.	Black Box	Strike It Up	(119 BPM)
8.	Cathy Dennis	Touch Me	(119 BPM)
9.	Brandon	Destiny / Kisses in The Night	(120 BPM / o)
10.	C & C Music Factory	Here we go, Let's Rock N' Roll	(115 BPM)
11.	Coro	Where Are You Tonight	(119 BPM)
12.	Pajama Party	I've Got My Eye On You	(123 BPM)
13.	Sheena Easton	What Comes Naturally	(105 BPM)
14.	Enigma	Sadness Pt. 1	(97 BPM)
15.	Pet Shop Boys	How Can You Expect . . .	(96 BPM)
16.	Keedy	Save Some Love	(121 BPM)
17.	Digital Underground	Same Song	(104 BPM)
18.	Ralph Tresvant	Stone Cold Gentleman	(106 BPM)
19.	Lisette Melendez	Together Forever	(120 BPM)
20.	Tracy Spencer	This House	(114 BPM)

"Charlotte's Best Club DJ". But there's more.

When not playing at Beau's (he has two assistant DJs who fill in), Pangalos operates his own prospering Mobile DJ service known as Rolling Thunder Productions (since 1988). He credits the success of his service to his own desire to put forth the most professional image possible. "It goes without saying that any DJ who is serious about making this a career has to know how to behave at a party. I never get drunk, and if I want to meet one of the female guests, I try not to be too obvious about it."

Musically, Pangalos puts the emphasis on timing. He's not afraid to mix in something new and unfamiliar if he thinks the crowd is ripe for it. "It's a gut decision," he says, "Sometimes a song will work just because the timing was perfect. Play it five later or ten minutes earlier, and the reaction may have been totally the opposite."

Pangalos, who routinely wears a tuxedo, unless instructed otherwise by the client, strives to provide each customer with whatever help they need to make their party a smash. Along with the music, Rolling Thunder Productions has established ties with the Professional Bartenders Association (all female) as well as photographers and caterers.

"It goes without saying that any DJ who is serious about making this a career has to know how to behave at a party. I never get drunk, and if I want to meet one of the female guests, I try not to be too obvious about it."

. . . Pangalos

By putting it all together, Pangalos has created, what he calls, "a complete entertainment concept at competitive rates." A four hour gig averages $325 which includes lights, fog and theatrics. For high schools and special occasions, he'll throw in some records and Rolling Thunder T-shirts as giveaways.

Pangalos first started jocking in the early 1980's while attending Keene State College, in Keene New Hampshire. As a native of Westchester, New York, he found New Hampshire greatly lacking in decent dance music. To remedy the situation, he started bringing his own tapes back to school to play in the dorms. Soon, the student body (especially the females) discovered that Chris had the best music collection on campus and started calling on him to DJ Keene State events.

Although he's accumulated a respectable amount of experience on his own, Pangalos admits to being an information junkie. "I always keep an open mind about this business. If there's something new DJs should know about, I want to know about it first. I've read all DJ books, and I get all the magazines. I may not put into practice everything I read, but I learned once before that right when you think you know it all is when you're setting yourself up to get burned. Now, whenever I see or hear of any new literature on the DJ industry, I get my hands on it as quick as I can." ♪

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Mobile Beat's ALL-TIME TOP 25

As reported by DJs participating inThe Spinnin' 2000 National Mobile DJ Survey

1. Old Time Rock N' Roll - Bob Seger
2. Mony Mony - Billy Idol
3. Shout - Otis Day / Isley Brothers
4. New York, New York - Frank Sinatra
5. The Twist - Chubby Checker
6. Twist and Shout - Beatles
7. In The Mood - Glen Miller
8. U Can't Touch This - MC Hammer
9. Celebration - Kool and the Gang
10. Hokey Pokey / Chicken Dance (tie) - various versions
11. What I Like About You - The Romantics
12. Can't Help Falling in Love - Elvis Presley
13. Lady In Red - Chris Deburg
14. Electric Slide - Marcia Griffith
15. Ice Ice Baby - Vanilla Ice
16. Always - Atlantic Starr
17. At The Hop - Danny and The Juniors
18. Shook Me All Night Long - AC/DC
19. Unchained Melody - Righteous Brothers
20. Wind Beneath My Wings - Bette Midler
21. Cotton Eyed Joe - Various
22. Locomotion - Little Eva / Kylie Minogue
23. Hot, Hot, Hot - Buster Pointdexter
24. Conga - Miami Sound Machine
25. Lost In the Fifties - Ronnie Milsap

ATTENTION DJ's & POOL OPERATORS

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Beginning next issue (deadline 4/30/91), we will be publishing selected Mobile DJ and Record Pool playlists from throughout North America! Send your list to: Mobile Beat, LA Communications, Box 43, East Rochester, NY 14445

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PROFILE

Mobile Beat

SOUNDZ CELEBRATES TWO DECADES! RENEWS DEDICATION TO MDJ INDUSTRY

Wheeling, Illinois.

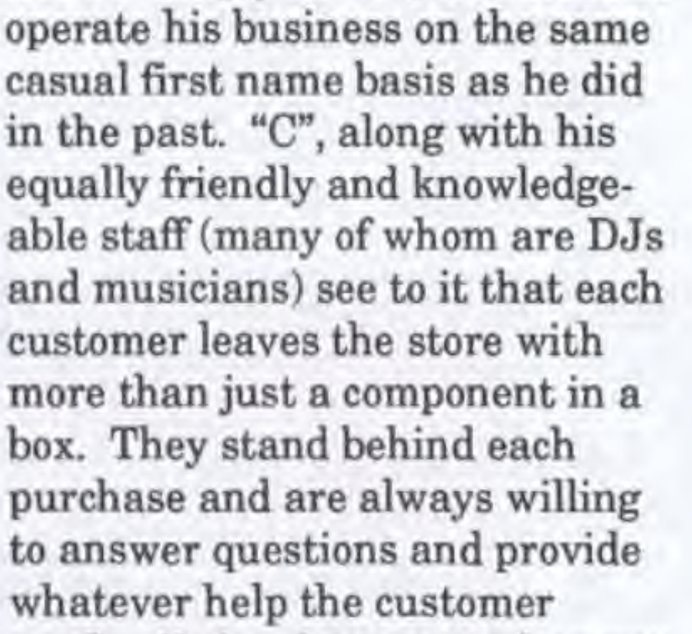
During the late 1960's, to be 19 and fresh out of college usually meant a quick eight weeks in boot camp followed by an all expense paid trip to Viet Nam. Those who weren't taken, for one reason or another, found that even being a college graduate back in the states had it's disadvantages.

Imagine being 19 years old with a bachelor's degree in business management and not being able to find a job. What would you do? Siamanto Etian was one of the many who found themselves in the predicament at the end of the psychedelic sixties. Unable to find a position for which he was college trained, he hid his diploma behind his back in order to land a lower paying job in a warehouse.

Seven months later, frustrated with his work and eager to move out his parent's house and make his own life, Siamanto gathered together truckloads of old band gear (left over from his pre-grad days as a musician striving to make tuition at Southern Illinois University) and opened Soundz Music Shack in the resort town of Wauconda, Illinois.

Featuring a wall of guitars, various stereo equipment, records, tapes (remember 8-tracks?) and the finest in leftover musicalia from the days of Hendrix, the Doors and Vanilla Fudge, Soundz Music Shack quickly gained the reputation for being the music shop (and "Headshop") for the rock musician.

Twenty years later and Siamanto Etian, an energetic and personable entrepreneur best known simply as "C", continues to operate his business on the same casual first name basis as he did in the past. "C", along with his equally friendly and knowledgeable staff (many of whom are DJs and musicians) see to it that each customer leaves the store with more than just a component in a box. They stand behind each purchase and are always willing to answer questions and provide whatever help the customer needs. Today, however, when you walk into Soundz (which moved from Wauconda to Wheeling, IL in 1974) you'll find the wall of guitars is gone. The emphasis is now on DJs.



Pete Sherman, Midwest Expo DJ Competition Coordinator (left) with "C" Etian

"DJs didn't take the (wedding) business, the bands gave it away. Too many bands were just a bunch of guys looking to make a fast buck, they didn't know the music, they shouldn't have even been there."

. . . "C"

As a musician and former bandman, one might expect Etian to harbor a tad of bitterness toward DJ's who now score many of the wedding and party jobs that once went to bands. Quite the contrary. According to "C", "DJs didn't take the business, the bands gave it away. Too many bands were just a bunch of guys looking to make a fast buck, they didn't know the music, they shouldn't have even been there."

Although he has actually

soloed as a DJ just once, (and that was over 13 years ago), he has been the force behind "Spin' N' Dance" since it began in the early 1980s. His claim to fame is his ability to handle the technical aspects so DJs can concentrate on performing. More than once, "C" has climbed out of a nice warm bed to help a DJ solve technical difficulty out on the road.

Soundz Audio and Lighting recognizes that to succeed in the DJ industry of the future they must stay on the cutting edge of technology. The atmosphere in the Soundz showroom (located just 25 mile northwest of Chicago) is strictly state of the art. The latest in DJ lighting is displayed and demonstrated on a daily basis, and each year, Soundz hosts the Mid-West DJ Expo (see side bar).

Aside from the retail, SOUNDZ offers a complete line of services from speaker reconing and electronic repairs to light manufacturing. As SOUNDZ Audio and Lighting prepares to celebrate it's 20th anniversary during April, it's easy to see why they have survived. As "C" puts it, "We've gone through every transition . . . Headstuff to High Tech."

What's next? "C" notes that most DJs have come to understand the need for pro audio, but many are still learning about lighting and theatrics. He adds, "There are three types of light shows: "good, better and spectacular." Looking back over SOUNDZ' twenty year history, it's hard to believe that "C" and his staff would actually settle for spectacular. Chances are they're poking around in some fog filled room at this very moment trying to find a way to do spectacular one better.

HAPPY 20TH ANNIVERSARY SOUNDZ AUDIO AND LIGHTING!

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Soundz 2nd "Mid-West DJ & Night Club Expo" draws nearly 1000

Special Guests included (left to right) Benji Espinoza, DJ Int. Records; Tony Bitoy, Riviera/Paradome Nite Clubs; Tim Borden, Excaliber/Snuggery Nite Clubs; "C', Rocky Jones, Pres. DJ International; Jim Rodgers, Rolling Stone Records.

Sound and lighting exhibitors included Gemini, Numark, ETA, Ness, Knight Stands, American DJ Supply, Grundorf, Diversitronics, LA Communications and several others!

Just under 1000 DJs and industry insiders walked through the doors at Soundz' 2nd annual Mid-West DJ and Night Club Expo held the weekend of February 9th & 10th at the Holiday Inn in Itasca, Il (just outside Chicago). Along with continuous DJ seminars, equipment demos and lighting displays, there were plenty of hot buys. Plans are underway for Expo #3 in 1993.

MARKETING

Mobile Beat

Before You Spin The First Tune

by John Aizstrauts

Before the music even starts, you've probably made your impression on the audience and future customers. The kind of impression you make is your choice. A good impression boosts your business and a bad impression kills your business. It's all in the way you present yourself and your business.

You make a statement about yourself and your business even without playing music. That "good impression" somes from you, not the music. It begins with presenting yourself and your business in a professional manner in everything you say, do and portray.

This column will help you present a winning and profitable image designed to make you stand out from the competition. Stand out and win out, that is. Later, columns will provide information and advice on marketing and promoting your business.

You know your business is competitive with a variety of heavy hitter DJ franchises and many part-timers spinning records. There are many well-run and poorly-run shows. Music selection and equipment is only part of the competitive package. That's the stage part. Getting to the stage is the other part. This part is the business image. Before the music even starts, it's your business image that helps sell the show.

So how so you stand out? You stand out by putting together a professional looking, sounding and performing business package.

Let's start with the basics to make you a professional business that will stand-out from the competition.

1. Stationery: You must have the "paperwork" that says, "I am a business." Whenever you're not there in person, stationery speaks for you, tells your story and creates an impression. Stationery includes business cards, letterhead, envelopes, invoices and business checks. Without this essential "paperwork," you will be perceived as an amateur and not as a serious business owner. The impression it makes is invaluable.

Make your stationery creatively conservative. Be business-like with a subtle flair. Be serious and in good taste. Foolish looking stationery says one thing..."Foolish business."

Business Cards: They must show who you are, what you do and where you can be reached. That's all. Avoid clutter. They aren't resumes or billboards. Make them a standard size, 2" x 3 1/2" is fine. If the business cards are too big, they won't fit in wallets, yours or the customers, and they'll be thrown out.

Look at sample cards to see different designs, typefaces,

Cont'd Page 21

John Aizstrauts has been in sales and marketing for over ten years. He holds advanced degrees in business and publishing and brings to Mobile Beat readers the special sales and marketing information they'll need to effectively sell their services during the 1990's.

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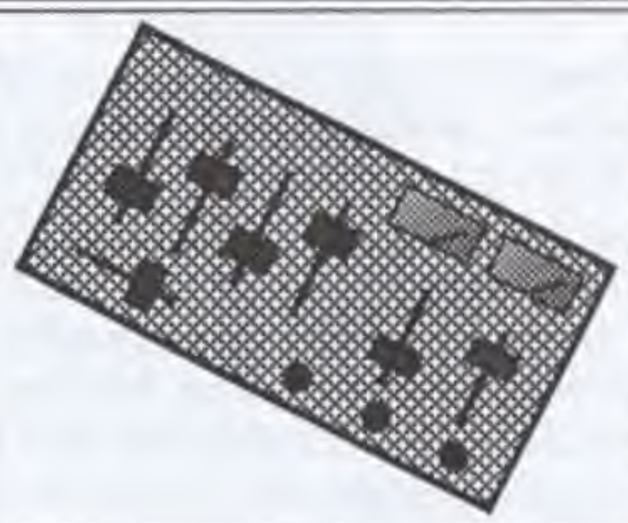
"Business Cards should tell who you are, what you do and where you can be reached. That's all."

WHAT'S NEW?

Mobile Beat

Denon Challenges Numark with New Twin-Drawer CD Player - M.B. Invites Both to the "Duel of Duals"



Denon America has announced a new twin-drive CD player, that, according to Denon, "Provides the professional Disc Jockey with the familiar capabilities of analog turn-tables, including "scratch" sounds, variable tempo, instant start, and perfect beat-matching. Denon's new DN-4000F is like in design to Numark's CD 5020 and CD 6020 only to the extent that the transport cabinets are similar. Unlike the Numark machines, Denon has chosen to put all function controls on a remote pad. Denon claims, "The DN-4000F gives the DJ outstanding flexibility and performing power, resulting in a more exciting program. In addition, it offers the pro DJ Denon's outstanding CD playback quality, making it the smoothest, best sounding machine a DJ ever mixed with." We'll see.
Denon America, 222 New Road, Parsippany, NJ 07054
(201) 575-7810

THE MOBILE BEAT CHALLENGE: We have contacted Denon and Numark and informed them of our desire to conduct a comparison test of the new Denon DN 4000 and a Numark CD 6020. The results to be published in Mobile Beat. We'll let you know in the next issue if there were any takers.

BAG END "Pumps Up The Bottom"

With audiences placing greater demands on DJs to deliver CD quality sound with crystal clear highs and body-thumping base, speaker manufacturers are scurrying for designs that will accomplish the task and still fit a small, lightweight box. BAG END Loudspeakers of Barrington, IL claims to have done just that with their new two-way Time-Aligned® TA15 Loudspeaker system. According to BAG END President, James P. Wishmeyer, "This is a wide-range system offering superb transient response and tremendous overall fidelity combined with tremendous power." How much power? The spec sheet recommends up to 400 watts per channel (with amp limiter to prevent clipping) and claims the TA 15 will handle an 800 watt peak. Frequency response is 50Hz to19Khz.
Weight: a manageable 78 pounds. BAG END,
P.O. Box 488, Barrington, IL 60011. (708) 382-4550.

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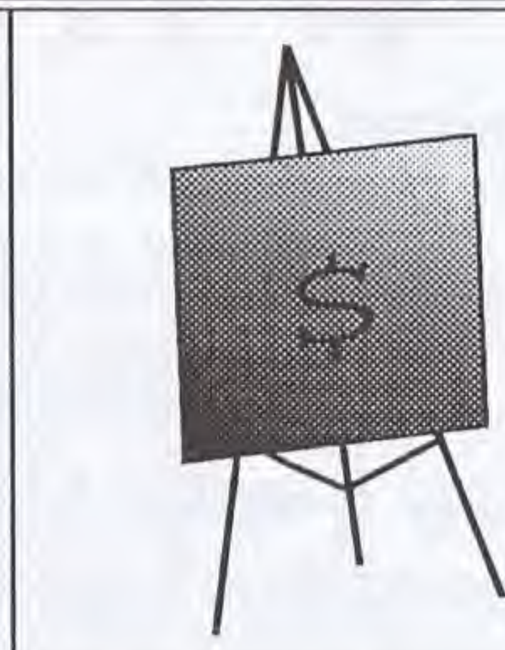
In each issue of Mobile Beat, we will assemble a panel of experts to answer questions submitted by Mobile Beat readers and chosen at random. Panelists will include members of our Board of Advisors and Contributors (made up of several accomplished DJ service operators, lawyers, accountants, marketing consultants, and other professionals) and members of The Mobile Beat DJ Network.
Questions should be addressed to: Mobile Beat Seminar, c/o LA COMMUNICATIONS. P.O. Box 43, East Rochester, NY 14445.

Eds. Note: The questions for this premier issue were taken from "The Spinnin' 2000 National Mobile Disc Jockey Survey" which was sent to over 500 Mobile DJs between12/1/90 and 1/10/91.



Introducing:

The Panel for our PREMIER ISSUE of Mobile Beat:

Dennis E. Hampson, Toronto, Ontario, Canada: DJ Entrepreneur, Marketing Consultant, Co-Author of Spinnin' 2000, The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey and former director of the Canadian DJ Association.

Sheldon Starke, Cleveland OH: Attorney qualified to practice Entertainment and Sports law. (216) 464-6666.

John Roberts, Waldorf, MD, Owner & Operator of John Roberts DJ Training Center. (301) 843-6688

Mike Love, Carmichael, CA: Owner of a succesful DJ service for over 15 years. Presently operates MC Disco Products.

Richard Gastmeier: Kitchener, Ontario, Canada. Operator of :"The Disc Jockey Associates", President of CDJA (1988-89), Presently CDJA director of music licensing.

The Questions:

1. What should I look for in hiring DJs? - - Jack Lillian, Palmdale CA.

Hampson: "You should be looking for three things:
a) Physically Fit - Ask any experienced disc jockey what is the hardest part of the job and he or she will probably say"hauling the equipment in and out of the hall". A successful DJ must be in good health and reasonably fit shape. It's important that every employee be able to handle the work from a physical and mental standpoint. You want people who are reliable and will not be calling in sick at the last minute due to being stressed out or tired.
b) Mature & Outgoing, a "People Person". Disc Jockeys must frequently deal with people and problems that turn up at the last minute. You want people who can handle these situations.
c) An interest in all types and styles of music. DJs create memorable occasions with their music and personality. They must have an appreciation for all types of music. They may personally prefer one type over another, but they must be able to fully appreciate that their guests have varied tastes and it's their job to satisify everyone's tastes."

Roberts: "First and foremost is transportation. Without reliable transportation even the best Mobile DJs won't do you much good. The second asset of a good DJ is music knowledge. What good is it to turn a DJ loose with a box of records from the 50's if they don't know the music? It will all seem unfamiliar and they won't know what to play. Last, I look for DJs with a good personality. Just about anybody can be trained to handle the technical end but DJs with the right mental attitude are hard to find.

"What do I look for in hiring DJs? First and foremost is transportation. Without reliable transportation even the best Mobile DJs won't do you much good."

. . . John Roberts

Love: "They have to have an outgoing personality. You can teach them how to operate the system, but you can't teach them

how to react with the crowd. They either have it or they don't. Next, they must have a good working knowledge of the music they'll be expected to play. They don't have to know every song title but they must have a fairly good working knowledge of what was hot, danceable music from the past to the present. Finally, they must be willing to spend their own money for all of the music they will be playing. I provide the booking services and a complete sound system and lighting. If they are not willing to buy their music , I will not hire them.

Gastmeier: I find my best DJs are those with NO experience (no bad habits to break). I look for mature minded individuals who know how to handle themselves. The number 1 quality of a good DJ? COMMON SENSE!

What is the most cost effective method of marketing and advertising a DJ service? — Robert Worhill, Niles IL.

Hampson: The most cost effective method is through word of mouth from good performances by your disc jockeys. Several years ago, when I realized I was losing a lot of good "leads" at the bookings themselves, I decided to give each DJ an inquiry form to take to each booking. If the DJ had an inquiry during his performance he simply asked the prospective client to complete the pre-printed form which constituted a request for more information from the office.

"The most cost effective method is through word of mouth from good performances by your Disc Jockeys." . . . Dennis Hampson

The form listed name, address, phone number, date of the function, type of function, etc. much the same information we normally ask for if someone calls the office. The DJ then turned in this form when returning his equipment and the office took it from there. If you received one or two of these from every gig you do, you can see how quickly you can approach qualified prospects before they have a chance to "shop around".

Roberts: "Word of mouth, for every job you do, you should book at least two more!"

Love: The best possible way to market and advertise a Mobile DJ business is the good 'ole Telephone Company Yellow Pages. The old saying that you have to spend money to make money is very true. I have tried direct mail, putting signs in Bridal shops, buying radio spots and many other types of advertising, but the one that paid off the best of all is the yellow pages.

"The best possible way to market and advertise a Mobile DJ business is the good 'ole Telephone Company Yellow Pages." . . . Mike Love

Note that the only book you wan't to go into is the one authorized by your local phone company. Don't get suckered into buying an ad in any phone book that is not put out by a real phone company. The phone company's book is automatically delivered to every single person and business that has a phone at no charge so you know it's 100% coverage.

Gastmeier: We have found the most cost effective marketing to be target marketing. Identify your market (brides, schools, corporate, etc.)and either do direct mail or personal calls. I've spent many thousands of dollars proving mass-marketing advertising doesn't work for DJs.

Why do ASCAP, BMI and others go after Mobile DJs and allow bands to perform for free? - - Joe Martin, Wichita Falls, TX

Starke: That isn't exactly true. First, you must look to the venue. Does the venue report live performance (bands) as well as mechanicals (radio, tapes, records, CD's and the like) to ASCAP and BMI? Usually, a venue will report live performances and pay a royalty for live bands performing. When a venue does not report live performances and an ASCAP or BMI representative hears a band play one of it's songs then the venue and the band can be liable for copyright infringment! If the venue does report "live performances" but does not report "mechanicals" and a Mobile DJ happens to be playing an ASCAP or BMI song, then the venue and **the Mobile DJ** can be liable for copyright infringement! ADVICE: Be Careful. The following is a business decision. You want to be sure the venue is licensed for mechanicals. There is no relation to jukeboxes! The jukebox is covered under section 116A of the copyright law. The fact that there is a jukebox on the premises should not lead you to the conclusion that the venue has a mechanical license. If you're in doubt as to whether the venue has the proper license, what can you do? If you ask the venue, they may resent the inquiry so this is a judgment call. There is no correct answer. However, if you send what looks like a form letter and ask for an okay then they may approve by sending you a signed approval. Here's a sample letter:

Dear Venue Owner:
We are scheduled to play at your establishment on _____, 19__. at ____o'clock P.M. We understand that your venue is covered for ASCAP and BMI mechanical and live performances. Your approval will satisfy our arrangement (which may be attached) for the above date and time. Yours truly, DJ Service.
Approved by _____.

Roberts: We spoke with ASCAP and BMI when we first started the Metropolitan DJ Association and both stated there were too many variables (such as number of jobs, number of records played) to deal with in establishing any type of equitable fee schedule for DJs. Our understanding, Joe, is the opposite of what you are asking. These organizations are not pursuing DJs at this time. If this should change, We'll let you know via this magazine as soon as we hear something.

"If the venue does report "live performances" but does not report "mechanicals" and a Mobile DJ happens to be playing an ASCAP or BMI song, then the venue and the Mobile DJ can be liable for copyright infringement!"
. . . Sheldon Starke

Love: ASCAP and BMI are the licensing agents for artists and composers of most music sold in the U.S. As such, it's their job to see to it that their members are paid a fair return for their work. As Mobile DJs, we are out making money playing the music and licensing agents feel that it's only fair that we pay our share of the royalties. ASCAP has set it up so that we pay only $15 per show if the hiring party can write their party off on their taxes. That means, if we play for a wedding reception or birthday party, we do not have to pay the royalties. If we play for a company party or at a school, we would be required to pay the $15 fee for those performances only. By law, any person or group that performs copyrighted music must pay the required royalties for the right to use it. I am not a lawyer but I have been in contact with ASCAP and BMI. Here is what I was told: Since we are playing their artists' music in a "profit" situation, we are required by law to pay royalties. If we, as Mobile DJs, were serviced by the record companies (much the same as radio stations and some clubs) I would have no problem paying the fees. As long as I have to pay for all my own music, at regular retail outlets, I feel that I am paying for the right to use the music as I please and will continue to fight having to pay additional royalties. ♫

Have a Question for Mobile Beat SEMINAR?

Send it to:

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LA Communications
P.O. Box 43
East Rochester, NY 14445

Seminar panelists vary from issue to issue. Any Mobile Beat subscriber can be a panelist. If you would like to be on a future panel, just drop a note to the address above. Panelists receive questions approximately sixty days in advance of issue release date and have thirty days to respond.

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TECH TALK

Mobile Beat

Stick it on the Wall - The Return of the Projected Image

By Colin Hammond, Meteor Lighting.

The oldest effect in the discotheque industry is back - it's called projection. Projection is simply the process of throwing an enlarged image on a wall or screen (ie: movie projection). One signature of the psychedelic sixties was the multi-colored display of flowers, birds or "bubbles" on a screen behind a performing rock band. Wow!

Now, creating clever hardware is more important than the pure "wow factor" of the final effect . "Intelligent" lighting, (big bucks), has become fashionable. In the mid-eighties, an English company called Pan-Can pioneered the **controllable moving mirror**. We showed this item at a couple of our seminars but failed to raise any buying interest. Five years later, Coemar and Clay Paky took up the concept and linked it to their high power light sources. With all their "gobo-focussing-on-the-floor" refinements, these little babies don't come cheap ($30,000 or so for one light system!). Without pockets that deep, most club owners would rather hire an extra male dance team, hang up more balloons and hope that the drinking public dosen't notice, and in most cases they don't.

What regular patrons (whether at a club or at a party with a mobile DJ) do notice is change. While it is fine for Disneyland to run, "It's A Small World," forever and a day, no one who relies on a regular clientele can give them the same show for three years (or even three months), so change must be the watchword of the canny club owner or DJ. That brings us back to projection.

By projecting moving images such as the one above (a portion of a single wheel), club owners can create special themes for each night of the week. Wheels are available for a variety of themes and for most holidays. "Contest" wheels include trivia questions that relate to projected graphics.

The original "effects" projector was a modified Rank Aldis unit. Neil Rice (Optikinetics), Peter Wynne-Wilson (LightMachine and Pan-Can), Peter Cutchey (light Fantastik, Star, and Meteor) were all significant players in those early days. Effects were added to effects. Images spun, turned up in multiples, overlaid one another, flipped, zoomed and danced to the music. The more that was added, so the greater the price in light output, as well as, dollars.

Eventually, the days of the multi-effect passed. Its light image faded only to be revived when people discovered that looking at the beam itself was as interesting, if not more interesting, than the image projected. What made all this possible was fog. By the mid-eighties, fog became a necessity in any self-respecting light show and the projector was back, but no one looked at what image was being projected; now it was all in the beams, their colors and how they

moved. This effect is still very popular today, but here we are in the nineties and ready to go with images again.

By using regular slide projectors, with the proper slides or wheels, a DJ or club owner can augment special themes for each night. All the major holidays are now covered and there are graphic wheels that compliment many occasions. A beach party atmosphere created with images is cheaper and easier than palm trees and dragging in sand. Forties and Fifties nights are enhanced by wall decor that supports the theme of the night. Montages from movies, record artists and characters of the period keep up the interest and set the scene. Contest wheels are available which include prepared answer sheets and operational notes allowing the DJ a unique way to combine trivia into his or her show. (Space is provided on the answer sheets for names and addresses, a simple way to build a mailing list).

"Nothing beats variety in this business and woe betide anyone who forgets this"

. . . Hammond

Projectors are small enough to be used by a Mobile DJ. With a little creativity, a DJ can constantly devise new and exciting ways to use them as a marketing tool. Nothing beats variety in this business and woe betide anyone who forgets this. New software and new directions in projected imagery are now becoming available. No doubt they will serve the market well in the days ahead, but to the onlooker who has never seen an oil wheel in full flight (Eds. note: The cover of Iron Butterfly's *Inna-Gadda-Da-Vida* is a prime example) it is a sight that will mesmerize their mind as we were mesmerized years before, as again the "wow factor" takes hold.

TAX TIME

Independent Contractor or Employee?

By Tim Thomes
Owner of AJT Accounting Services
(716) 544-1300

Have you hired workers with the understanding that they would pay their own taxes? You could get a surprise when the IRS classifies the workers as employees and bills you for employment taxes, social security taxes, penalties, and interest.

Let's look at some examples. An experienced electrician verbally agrees with a firm to perform full time services at construction sites. He uses his own tools and performs the services as designated by the company according to specifications. The company supplies the materials and pays him on an hourly basis. He does not have an office, nor does he advertise his services. He will be considered an employee of the firm.

A repair shop hired workers with the understanding that they would be contract laborers. They work regular hours and are paid on a percentage basis. The business supplied repair parts, supplies, and gave directions about what to do. The workers are considered to be employees.

With employees, businesses must withhold taxes from their checks and pay employment taxes. When the worker status is in question, some employers opt for independent laborer status and

hope that it will not be challenged. This saves payroll taxes and the bookkeeping of payroll records.

If you make the wrong choice and you get caught, the business responsible for the collection and payment of withholding taxes may be held liable for an amount that it could have deducted from the employee or employer's FICA, in addition to interest and penalties.

To help determine whether a worker is a contractor or an employee, 20 factors are used to test the degree of control present in an employer - employee relationship. The factors used depend on the occupation and the services performed. Some of these 20 factors are:

* How and when are instructions about the work given?
* What type of training is provided by the employer?
* Who hires the assistants?
* What type of continuing relationship?
* What type of reports are filed for the work done?
* Where is the work performed?
* Is pay by the hour or by the job?
* Are tools furnished?
* Are services offered to the general public?

If there is an employer - employee relationship, referring to a worker as a contract laborer will not change the result. It does not matter how the payments are measured, made, or what they are called. It does not matter whether the individual is full time or part time.

MARKETING

Cont'd from page 10

etc. Get prices on various options like paper types, embossing, thermography, etc.
When you've decided how it will look, get additional opinions. The design you love may be hard to read or just downright confusing. Remember, when you're not there in person, your image is "in the cards."

Letterhead: Make it consistent with the business card's design. Use the same colors, typeface, etc. If you aren't consistent in design, your stationery will look as silly as a car with four different hubcaps. Use a standard 8 1/2" x 11" size letterhead. Ask your printer to recommend a paper that will look good and print well. Type your correspondence.

Envelopes: Printed envelopes are the most professional way to go. Again, be consistent. Always type your customer's address when preparing an envelope for the mail. Handwriting the address looks too casual. Use "number 10" size envelopes.

Invoices: Depending on the size of your business, you may want various business forms preprinted in duplicate or triplicate. Preprinted forms make you look sharp.

Business Checks: If your accountant advises setting up a business account, use business checks. They add to the overall professional image you're establishing.

I can't over emphasize the importance of investing in printed stationery. This is a simple way to gain instant credibility and professionalism.

2. Telephone: Practice and memorize answering the telephone as a business would. "Good morning, ABC DJs," is correct. "Hello?" or worse, "Yeah," might be okay for your personal line, but not for a business. Get an answering machine so you'll never miss a business call. Record your business greeting. I also recommend finding a well spoken business receptionist you may know to record your greeting. It helps to maintain a professional image for your business.

3. Banners: Promote your company every chance you get. Stationery does it, the telephone does it. Now don't miss promoting yourself during the gig. Have a banner made to be displayed when you perform. A professional sign painter or artist could design your banner. The banner could be draped over your table or hung on a wall.

1. Work on your image.
2. Get the image that sells.
3. Look like a winner.
4. Look like the best.

Do not use one of those computer paper banners, they look lousy. You'll look lousy.Invest the money in a professional banner. Keep the design consistent with your stationery. Remember, image = impression = business.

4. Advertising or Promotional Sheets: The ad sheet is your "brag piece" where you list your name, address, telephone number, specialities, equipment, etc. This is where you aggressively sell yourself. Ask an artist or art teacher to help design the "look" of the sheet. Write your copy but keep it simple. No one wants to read an encyclopedia. Always have someone proofread it for grammar and spelling errors. Use a standard 8 1/2" x 11" size and have it printed. Don't photo copy it. Make it look professional, not like a cheap copy.

5. You: These image pointers you should already know. Always be neat and clean. Even though wild clothes may be part of your business, dirty clothes never are. When you meet with prospects, be groomed and wear clean clothes.

At showtime, I recommend matching the audience's dress for that event. If it is a black tie affair, guys should wear a tux. Gals could also wear a tux or an appropriate gown. Remember, you want to fit in with the event, not offend the audience.

6. Vehicle: This is simple. Keep your vehicle clean inside and out. Don't pull up to the wedding reception in a car that hasn't been washed in months. Why spoil your image at the last moment when you've worked so hard to get the job?

To summarize, your image and the impression it makes helps you get the opportunities to play music and make money. The more professional you are, the greater your chance to stand out from the competition and do well in business. Now go and play music!

WORMFARMING

cont'd from page 13

fully, all these articles will introduce our industry to neophytes in a positive and truthful fashion, like Jim Bauman's article in *Income Opportunities*. It would be a miracle if every article showed the business in such a way that a single DJ would not take exception. On the other hand, if we want to see this industry continue to prosper, we must welcome any and all exposure in those non-related publications that are willing to dedicate the space. In other words, we shouldn't really care what they say, as long as they get the name right! ♫

Just before going to press, Mobile Beat received a letter from Jim Bauman. In the letter, Jim explained how he got started and talked a bit about the situation in the Middle East. An excerpt from the letter appears to the right.

Dear Jim-
Thanks for writing, keep in touch.

DJ "JUNGLE JIM" WRITES FROM THE DESERT

I started in the DJ business at a late time in my life. I had always been fascinated by radio. While growing up in Ohio during the '60s, I became a radio "Junkie." My favorite station was CKLW out of Windsor, Ontario. While working the night shift in the military at Clovis, New Mexico, I was scanning the dial and heard oldies being played on a local station. I went to the station after work and they offered me a part-time gig. To make a long story short, that's how I got started.

It was about this same time that I started looking around Clovis and noticed there was a need for a Mobile Disc Jockey in town. At least that's what I thought. Come to find out later there were quite a few around. I basically started with my own equipment and later upgraded to handle bigger rooms and halls. I started hanging out with a Mobile DJ friend who was house DJ at the officer's club on base. I started filling in for him from time to time and eventually took the job full-time. My humble beginnings as a MDJ.

Since being stationed in Saudi Arabia (1/90) I have not done a DJ job for the troops. For one thing, you can't buy a turntable anywhere and CD's are really expensive ($30-$45 each). As for Islamic law, there is no dancing permitted, at least not in Saudi Arabia.

In closing, I cannot say enough of how proud I am of America and her allies for winning this war over here. They did an outstanding job.

Jim Bauman

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IS MOBILE DJ BUSINESS "RECESSION PROOF ?"

Mobile Beat

"Even during the great depression, the entertainment industry was the industry that felt the effects the least". So says Dennis E. Hampson, co-author with Robert A. Lindquist of the new book *Spinnin' 2000: The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey*. Today, one of the fastest growing, and most overlooked, segment of the entertainment industry is the Mobile Disc Jockey.

According to Lindquist, "It goes all the way back to 1952, when Alan Freed hit the air in Cleveland with his "Moondog Rock N' Roll House party". Almost immediately afterward, DJs from radio started showing up with "stacks of wax" at high school sock hops." Hampson adds, "The Europeans, especially the U.K., is where the idea of actually making a business out of spinning records began. For years, DJs in the U.K. have had spectacular "Roadshows" with tremendous sound systems and unbelievable lighting and effects."

In Europe, "discos" are a part of the social culture. It's where folks go to meet, dance and relax. As a result, sound and lighting designers are continually striving to outdo each other. Now, much of this technology has found it's way into the American DJ market. Companies that specialize in DJ gear are becoming more and more numerous. A Mobile DJ set-up ten years ago was primarily a sound system and turntables. Today, many Mobile DJs include spectacular lighting effects known as "beamers" which create colorful beams of light that move across the dance floor in a variety of patterns.

In ***Spinnin' 2000***, Lindquist (from Rochester, New York) and Hampson (from Toronto, Ontario, Canada) have drawn upon their own experience as operators of Mobile DJ services and combined it with the knowledge of over 100 DJs throughout North America.

Overall, it is estimated there are nearly 50,000 Mobile DJs in the US and over 15,000 in Canada. Is the Mobile DJ Industry "Recession Proof ?" It may still be too soon to say, but with DJs already booked to perform at hundreds of thousands of weddings receptions during the spring and summer of 1991, it doesn't appear to be having to drastic an effect.

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The 10 Hottest Businesses You Can Start From Home,

According to Entrepreneur's Guide to Homebased business (Winter 1991)

1. Day Care Service
2. Wedding Planning
3. Mail Order
4. **Mobile D.J. Service**
5. Desktop Publishing
6. Computer Consulting
7. Making Gift Baskets
8. Personal Shopper Service
9. Referral Services
10. Medical Claims Processing

Mobile Beat

Answers to "Trivia"
(page 26)
1. Alex Karras
2. Captain Kangaroo
3. Toothpaste
4. Dean Martin
5. Willie Nelson
6. "Pong"
7. Cartoon Hero
8. Cereal
9. Glen Campbell
10. Convoy - CW McCall
11. Don Pardo
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SURVEY

Mobile Beat

In order to best address the issues and interests of professional Mobile DJs in the U.S. and Canada, we are presently asking DJs to complete and return the following questionaire. YOUR INPUT IS IMPORTANT! Please take just a few moments to answer the following questions and return to **LA COMMUNICATIONS, BOX 43, EAST ROCHESTER, NY, 14445, *NO LATER THAN APRIL 30, 1991*** and be entered to win one of two Numark CD6020 CD players (see inside back cover)

About Mobile Beat:

1. What is your impression of our first issue? (circle one):

   EXCELLENT VERY GOOD OKAY FAIR POOR

2. a) What did you like most? _____ b) What did you like least? _____

3. What do you feel would most improve this publication? _____

About Your Mobile DJ service:

4. What area do you serve? _____ 2.How long have you been in business? _____

5. How many:
   a) sound systems do you regularly use? _____ b) DJs do you regularly employ? _____

6. What percentage of your music is on CD? _____ Tape? _____ Vinyl? _____

7. How many gigs do you average per month ? _____ b) Avg. rate for a four hour gig? $_____

8. a) Approximately how many DJ Services in your area? _____

   b) Who is your top competitor? _____

9. As operator of a Mobile DJ service, some of the following areas will be of greater concern to you than others. Please rank (1-10) the following as they relate to your business.

   _ **A.** Increasing your profitablity.
   _ **B.** Improving your performance.
   _ **C.** Finding better employees.
   _ **D.** Improving your sound equipment.
   _ **E.** Learning more about lighting and theatrics.
   _ **F.** Developing a better training program.
   _ **G.** Getting more bookings.
   _ **H.** Keeping your music library up to date.
   _ **I.** Learning better ways to advertise and market your DJ service.
   _ **J.** Other _____

Optional:

Name _____ DJ Company _____

Address _____ City _____

State_____ Zip _____ Phone # _____

PERFORMING

To Break The Ice at Birthdays, Class Reunions, Fifties / Sixties Parties - Try a Little Trivia!

Sometimes, all it takes is a few trivia questions to loosen up the crowd and get the party going. Here are a few favorites to have on hand for your next 20- 25 year class reunion or 40th birthday party:

1. In the movie "Blazing Saddles" what former football star clams to be "just a pawn in game of life" ?

2. "The Dancing Bear" and "Bunny Rabbit" were co-stars on what children's TV show?

3. What was "Ipana"?

4. Who sang, "That Little Ole' Wine Drinker, Me" ?

5. Who wrote Patsy Cline's "Crazy" ?

6. What was the first video game?

7. Who was Roger Ramjet?

8. What were "Clackers"?

9. What one-time member of the Beach Boys ended up with a regular prime time variety show on CBS?

10. What song popularized CB Radios and who was it by?

11. What regular on Saturday Night Live was once on the original "Jeopardy"?

12. Who was the voice of the car in "My Mother The Car"?

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Here's a chance for you (and another DJ in your area) to win NUMARK CD 6020 CD players. Simply fill out the form below (not necessary to subscribe - but at the introductory price of just $19.95, how can you say no?!). Increase your chances of winning, by making copies of the form and sending back more names of DJs in your area who would like to receive a sample copy of **Mobile Beat.** Each time we get a form with your name, you get another chance at winning the CD 6020 and so does the DJ you refer!

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____Start my subscription to Mobile Beat immediately. Enclosed is
(check one) _____ $19.95 (one year) ____ $34.95 (two Years- Save $15)

NAME _____

DJ COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Odds determined by number of entrants. Winners will be selected by random drawing on September 30th 1991. Employees of LA Communications not eligible, no purchase necessary. Void where prohibited.

Please send a complimentary copy of Mobile Beat Magazine To:

Name _____

DJ Co. _____

Address _____

City/ State _____

Zip _____ Phone _____

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